

**THE STRUGGLES OF THE POOR.**—Relative to some communications touching competing newsvenders and other minor traders, we feel impelled to say that we do think it an unfortunate circumstance that many of those elevated more or less above the sphere of all that interests and affects the lowest orders of society, are so prone to comprehend within one indiscriminate sweep of condemnation all that humble organism of petty trading and competitive struggle for a livelihood, which defective sight alone, or want of, as it were, more close and microscopic observation, causes to appear, upon the whole, a mere immoral mass of rank corruption, while in fact it is but a diminutive epitome, in good and evil, of the very same mixed motives, impulses, and interests, anxieties, and struggles, which pervade the higher classes of trade-competition; with, it may be, as much knavery, but we will venture to say, with not a whit less honesty or morality of principles, or industry, and with in general a patient self-denial, and a praiseworthy economy, exceptions notwithstanding, which it would be well for their eternal welfare that those in much less imminent peril of starvation would endeavour to imitate. True, the steady effort of self-denial which will induce many a poor newsvender to deprive himself of a glass of a fatal stimulant, or even his hungry family or himself of a morsel of food, in order to reserve his little capital of shillings for a new outlay in the daily speculation of his humble trade, may be said to be the acquisition of a mere mechanical habit of mental steadiness, in the daily exercise of which he may be thought to have no more moral merit than the mason or the slater in that physical steadiness of head which he imperceptibly acquires in the perilous exercise of his industrious calling; but it is just such a steadiness and self-denial as must tend, and powerfully tend, not only to sustain him on the brink of moral peril and temptation, but to aid the pious and the good in the promotion of those very eternal interests which our correspondents seem to think that merely pushing them out of a dangerous position—out of sight, in short—even though it be, to all probability, over the brink of the precipice, and into the abysses of reckless misery and starvation itself, is the best way to promote.

**LECTURES AT THE SOCIETY OF BRITISH ARTISTS.**—Professor Austen will commence a course of lectures on the 31st instant, at the gallery in Suffolk-street, "on the physical features and structure of the earth, in reference to the picturesque representation of nature." The lectures will include the following heads:—*The Atmosphere:* nature and composition of air; its relation to the eye and to vision; its relation to the picturesque. The ordinary condition of air with regard to aqueous vapour. Production of various aerial effects. Clouds; their form and colour. Various effects of refraction, modifying apparent distance and form. Tints of colours of the morning and evening light; sunsets; meteoric phenomena; moonlight effects. *Water:* the distribution of it; moving water and still water; the sea. Waves; their influence on the picturesque; fresh water, brooks, rivers, &c.; glaciers and icebergs. *Land:* form and structure of land. Surface covering. Influence of the parent rock on the physical configuration of a district. Origin of the picturesque in the idea of form of land. Variety of character of rocks of different ages. Relation of structure to the prevailing characteristics of scenery. Mountain and other scenery. General character of the less bold features of scenery in England. The influence of the laws of distribution of vegetables and animals on the picturesque. Dependence of this distribution on climate and structural peculiarities. Necessity of truth in all delineations of nature. Mechanical and ideal truth considered and distinguished.—The society have expressed a willingness to afford every artist an opportunity of attending these lectures, by giving a free admission to all who may require it.

**SIBLEY'S EARTHWORK TABLES.**—Messrs. Sibley and Rutherford have published a page of additional explanations to be appended to their "Earthwork Tables," of which we made favourable mention some time ago. These relate more particularly to the mode of applying the tables to "side-lying ground" by proportion, and will be found useful.

**COMPETITION.**—Plans, specifications, and estimates, are wanted for the enlargement and alteration of the Bedfordshire prisons. Premium, 150*l.* for approved plans: provided estimate guaranteed.

**THE SCREEN AT CHRISTCHURCH.**—The Earl of Malmesbury has refused to receive the communication from the Archaeological Institute in favour of preserving the rood-screen at Christchurch, alluded to last week. His lordship says, in reply:—"I beg you will assure the gentlemen who composed that Committee, that it is through no want of respect towards them that I must decline submitting their representations to the Christchurch committee, but because I do not find any one of their names upon the list of rate-payers or subscribers who are personally concerned and interested in the matter. If our committee were to entertain the numerous and conflicting advices which they receive from indifferent persons they would be led into endless and fruitless discussions. The Archaeological Society may rest assured that the strict forms required by the law will be observed before any alterations be commenced." The *Hampshire Advertiser* remarks:—"This is infinitely more like the reply of a mere vestryman or churchwarden, than the letter of an English nobleman. Lord Malmesbury will find the names of the gentlemen who composed the committee, in other books than the list of the rate-payers of Christchurch. The doctrine that a person is not entitled to be heard on the subject of a matter of architectural taste, unless he is a ratepayer of the parish, is, at least, a curious one. Westminster Abbey belongs to the world, and not exclusively to the dean and chapter of Westminster. The allusion to the due adherence to the law—this inherent right just to do as he likes—is a poor rejoinder to a plea put forward in the behalf of taste. But these are not the only objectionable points in his lordship's reply. Where is the propriety or right of his lordship's determination not to submit the resolutions of the Institute to his fellow-committeemen? Surely he is bound to submit them as chairman. The wonder is, what architect will undertake to superintend Lord Malmesbury's alterations?"

**THE BANSHIE STRAMER.**—Some experiments with this new vessel, showing her power of accomplishing nineteen miles an hour, have excited some attention. The *Banshie* is a vessel of 670 tons, and has been constructed for the Holyhead and Kingstown station by Mr. Thomson, of Rotherhithe, from the lines of Mr. Oliver William Lang, adapted to his diagonal principle. She measures 189 feet between the perpendiculars, the keel for tonnage being taken at 172 feet 9½ inches. Her extreme breadth is 27 feet 2 inches, breadth for tonnage, 26 feet 2 inches, and depth of hold, 14 feet 9 inches. The engines are by Messrs. Penn and Son, of Greenwich, and consist of two patent vibrating cylinders, each giving a power of 175 horses. The diameter of the cylinders is 4 feet 6 inches, and the length of stroke 5 feet. There are two pairs of boilers, heated by sixteen furnaces, from which the smoke is conducted by two funnels, placed in midships, about 20 feet apart.

**LECTURES AT THE GOVERNMENT SCHOOL OF DESIGN.**—Mr. Horsley will lecture on colour at Somerset House, this (Friday) evening, the 21st. Lectures by Messrs. Dyce, Redgrave, and Townsend will follow.

**"PROFICIENCY IN A FEW WEEKS."**—Sir: Allow me to call your attention to an advertisement which has very frequently appeared on your cover, wherein a certain firm, in London, profess to instruct gentlemen in every thing connected with architecture, engineering, building, &c. &c. in the short space of a "few weeks," on a "new system." The very terms of the advertisement itself would seem sufficient to deter any persons from becoming pupils, but that this is not the case, is evident from the nature of the premises occupied by the firm, which are a large house in a highly respectable street. By permitting its appearance in your pages, you are aiding the imposition.

"Our opinion on this subject is well known, and we shall decline inserting the advertisement again (to which several other correspondents have referred), without the removal of the statement in question."

#### BRITISH ARCHAEOLOGICAL ASSOCIATION.

—A meeting was held on Friday the 14th inst.; Mr. Pettigrew in the chair; when Mr. G. R. Corner forwarded a communication on the arch of a bridge laid open at the east end of Kent-street, Southwark, at its junction with the Dover-road. It consists of a single early pointed arch of stone, with six ribs very similar to the oldest part of old London-bridge, and apparently of the same date. The bridge is about 20 feet wide, and carried the old Kent-road over one of the many streams which intersected that low ground, and which there formed part of the boundary between the parish of St. George, Southwark, and Newington. The span of the arch is about 9 feet, and the height about 6. Mr. Corner considers it a manorial bridge, built by the monks of Bermudesey Abbey, who were lords of that manor of Southwark, now called the Great Liberty Manor. It formed part of the Great Kent-road, and the general thoroughfare from London to Canterbury. A drawing of the bridge, by Mr. Arthur Newman, was exhibited. Its existence had been long known, and it is marked, we understand, on the sewers' map as Lock's Bridge. Among other communications was one by Mr. R. C. Smith, relating to excavations now being made by the St. Alban Architectural Society, on the site of the ancient city of Verulamium. They have already brought to light the foundations of some buildings, which, from their magnitude and character, were evidently of a public description; one, of which the external walls have been cleared, is apparently a theatre.

**COLOUR IN DECORATION.**—At the Hull Literary Society, last week, Mr. Lockwood read a paper on "the uses of colour in decorating." He alluded to the remarks of Mr. Burge, Q.C., contained in a paper which that gentleman read some time since, on the utility of archaeological pursuits, in reference to the restorations in Holy Trinity Church, in which he had stated that the objects of the builders of Gothic architecture were to lead the eye by columns, and lines unbroken by colour, upwards towards heaven, and questioned the use of colours in these restorations. Mr. Lockwood stated that, as the architect employed in these restorations, he had merely followed the traces which he had found existing, although not to the extent in decoration and colour as they had previously existed. He directed attention to the use of gold and colour on the floor, walls, ceilings, and pillars, and mentioned the introduction of ornament and colour by the Saxons, for at the baptism of Edwin, King of the Saxons, in 726, the walls of the temporary building on the site of the present York Minster were decorated with hangings and paintings, brought from France, Gaul, and Italy. He then went on to show that it was the constant practice to decorate the churches of that period with hangings of various colours, with paintings in tablets, and gave instances of presents of such works being made to different churches in England, by Alwin and others of that period. Mr. Lockwood noticed the effects of the Crusades, and the consequent employment of colour in every variety of tint for the purposes of decoration. He then traced the decline of the art to the period of Henry the Eighth, occasioned by the devastation and plundering of the churches and convents during the Reformation.

**COPPER ORE IN SCOTLAND.**—Two lodes of copper ore, says the *Renfreeshire Advertiser*, have been struck at Lochwinnoch, one of them 22 inches thick, and all of first-rate quality, ranging from 3 feet below the surface downwards. Active operations, by a Cornish company, are to be begun early in the spring.

**TO OBTAIN THE OUTLINE OF A CARVING.**—Sir: I have had in use for a long time, a quick and perfect means of obtaining the outline or a copy of a piece of carving, or a cast, which may be of service to some of your numerous readers. A sheet of glass, of any convenient size, is framed like a slate, and placed over the object or piece of work, and with a pen and thick Indian ink I can easily trace out every line, which may be well seen through the glass: keeping my eye directly opposite the place I am tracing so as to keep the pen right. This, when dry, can be quickly traced, and all the lines may be rubbed off the glass, which is then fit for use again.—J. BATES.